TRIBAL ART SOCIETY

Sunday
February 1st
2025

ONLINE CATALOGUE LXXXXV

FEBRUARY ISSUE

WHO WE ARE

The Tribal Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Tribal art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee.

/TribalArtSociety

Cover Image: Batak mask.
Presented by Thomas Murray
on p. 20

FEBRUARY ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealer's contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select mebers, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Tribal Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Feel free to ask the price if the artwork is listed with a price on request.

01

ABORIGINAL SHIELD

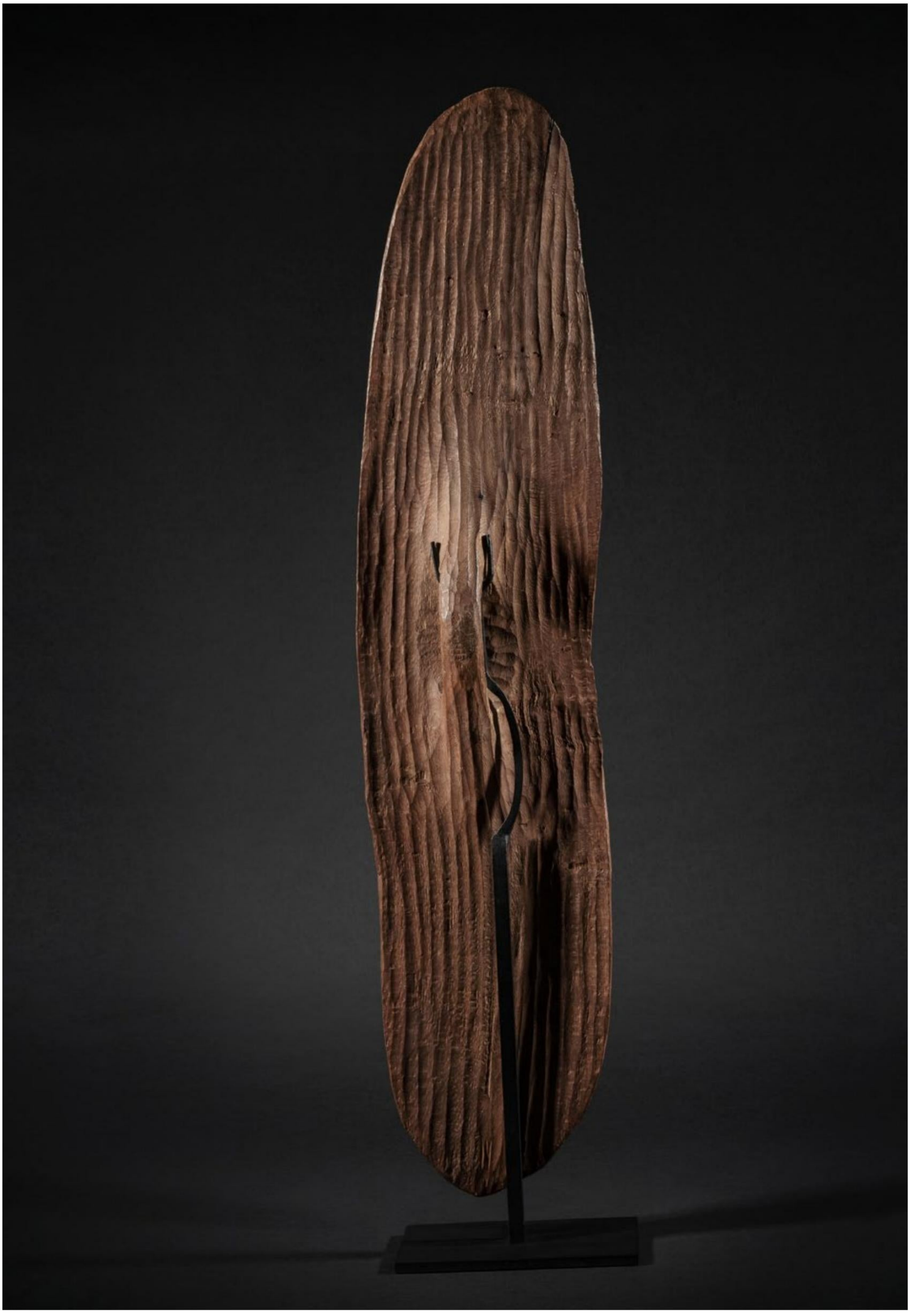
Wunda shield
Western Australia
19th century
Carved wood and pigments
Height: 70 cm
Provenance:
Maggie de Moor, Songlines Aboriginal Art, Amsterdam
Private collection, Maui, acquired from the above on may 31, 2000
Sotheby's New York, "the Blue Horizon: Pacific Art from an important Maui Collection", november 22, 2021, lot 59
Thence in a private collection, acquired at the above sale
Price:

SOLD

These shields are called « wunda », a name deriving from the Paljgu word « wunrnda », the name of the wood in which the shields were originally carved.

This type of shield was used in warfare as a parrying shield against spear or boomerang blows. It was also actively traded across Western and Central Australia. Additionally, it played a role in initiations and rituals.
Both sides of the shield are adorned with incised and painted red linear motifs known as « pandal ». These totemic symbols are associated with the Aboriginal 'songlines.'

OBJECT PRESENTED BY:
Julien Flak
M.: +33 6 84 52 81 36
E.: contact@galerieflak.com
W.: www.galerieflak.com



02

ARRUNTA BOWL

Coolamon
Arrunta
Central Desert (Alice Springs), Australia
19th/20th century
Hardwood with a dry patina of age and stigmata of use
Two white paint inscriptions "COOLAMON (wooden water-dish) Alice Springs, Central Australia" on the center of the inside, and "4MC or 5 over E (?)" on one inner extremity and two paper labels: Large : "S.A.R., Passenger: I or T...., ADELAIDE TO LARGS (possibly Bay NSW)" which is a South Australian Railways luggage label; small label : N° 5 Ex private estate in Normandy, France
93 cm x 35 cm x 40 cm
Price on request

More information is available on the gallery web site

OBJECT PRESENTED BY:
Anthony J.P. Meyer
T.: +33 (0) 6 80 10 80 22
E.: ajpmeyer@gmail.com
W.: www.meyeroceanic.art

An important and remarkably large coolamon. This immense bowl is carved from a burl ("wirree" in local aboriginal language), a rounded excrescence on a tree trunk which gives it the necessary bowl or canoe shape. The inside is magnificently carved with a decor of tightly spaced, minute grooves reaching across the greater length of the dish. The outside is decorated with long, adzed channeling.
Although principally used by women to prepare or collect food, bath babies, and carry goods, the coolamon are generally made by men. They are usually made, such as the example here, from a hardwood tree or sometimes a piece of thick bark. In Central Australia, the bark of the "bean tree" was often used to make the coolamon. A piece of the outer bark is removed and molded over a fire to give it the distinctive curved sides. Deep ridges were made both inside and out using a quartz stone blade and the bark bowl needs to stand and dry for several days, with a piece of wood holding it open to prevent it from losing its shape. When made from hardwood a suitable tree was found with a pronounced burl or knot ("wirree"). This was then cut away from the trunk and hollowed-out to provide the container's form.
Coolamon also had ceremonial functions being used to gather and prepare pigments and potions as well as serving as food dishes for feasts. One such ceremony is the aromatic smoking one in which various types of aromatic leaves and grasses are burned, and the smoke is wafted around the participants to cleanse, heal and purify. Coolamon were rubbed regularly with animal fat, often that of the emu, to keep the wood in good condition. Coolamon is an anglicized version of the Wiradjuric word "guliman".

This object is on display during the "Connecting Lines" exhibition until February 15, 2025.

COOLAMON
(Wooden Water-dish)
Alice Springs
Central Australia

03

BAMILEKE SCULPTURE

Mupo sculpture
Bamileke
Cameroon
Wood
Height: 19 cm
Provenance:
Old Belgian collection
Price: 4.500 euros

Aban are beaded panels with powerful designs that are attached to the back of Dayak baby carriers, *ba,* that serve as talismans to protect the child from malevolent ghosts that might be sneaking up from the rear. This *aban* is an especially early example, featuring old fat glass trade beads and an especially beautiful graphic motif. The panel is sewn down on a black cloth.

OBJECT PRESENTED BY:
Joaquin Pecci
T.: + 32 477 43 94 12
E.: joaquin.pecci@skynet.be
W.: www.joaquinpecci.net

04

BATAK MASK

Funerary Mask
Batak
Sumatra, Indonesia
19th/early 20th century
Wood
27 cm x 18 cm
Provenance:
Michael and Sharon Grebanier
Price on request

This is a fine and early example of a Toba Batak funerary mask, with hardwood and deep patina. Most masks of this type were destroyed after ritual use, which contributes to their rarity. This mask resembles a piece at the Met (Object Number: 1988.143.157).

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

05

ESKIMO MASK

Shaman's mask
Inupiaq (Eskimo)
Point Hope, Alaska
Early 20th century
Carved wood
Height: 21 cm
Provenance:
Jeffrey R. Myers, New York
Richard Margolis, New York
Andrey Tischenko, Helsinki, Finland
Private collection, Paris
Exclusive Tas Price: 9.500 euros

This shamanic mask from the Point Hope area, north of the Bering Strait is a striking example of Inupiaq (Eskimo) ritual art.

A magnetic presence emanates from this Point Hope mask. Similar transformation masks are illustrated in "Masks of the Point Hope Eskimo" by James W. Van Stone.

The Subarctic region inhabited by the Iniupiaq (Eskimo) peoples in Alaska is well supplied with land and sea resources allowing for much time that could be devoted to a full ceremonial life. After freezeup in the winter, performance cycles were undertaken that were important to maintaining proper human, animal and spirit-world interactions. These ritual and shamanic ceremonies took place in the Men's House (qasaiq). During masked ceremonies, shamans, under the protection of their animal-guides entered into a trance to communicate with the spirit world. Before leaving on a hunt, men also had to observe a certain number of dictates to assure themselves of the beneficial support of tutelary spirits, the « masters » of game animals.

OBJECT PRESENTED BY:
Julien Flak
M.: +33 6 84 52 81 36
E.: contact@galerieflak.com
W.: www.galerieflak.com

06

ESKIMO ORNAMENT

Ornament/applique
Eskimo cultures of the OBS periods, 200 BC-500 AD
Saint Lawrence Island, Bering Strait, Alaska
Mineralized walrus tusk (Odobenus rosmarus divergens).
Length:13,5 cm
Provenance:
Galerie Meyer.
Dr Jean-Marcel Gayraud, Paris
Price on request

An archaic Eskimo ornament representing a flattened quadruped (polar bear ?) decorated with incised lines and motifs. The open mouth shows large squared teeth in a menacing grin. The edges of the object are beveled creating an impression of a 3-dimensional sculpture. Objects of this type were often attached onto box lids.

This object is on display during the "Connecting Lines" exhibition until February 15, 2025.

More information is available on the gallery website.

OBJECT PRESENTED BY:
Anthony J.P. Meyer
T.: +33 (0) 6 80 10 80 22
E.: ajpmeyer@gmail.com
W.: www.meyeroceanic.art

07

IBAN DAYAK CHARM

"Tun Tun Babi" Pig Trap Charm
Iban Dayak
Sarawak, Malaysia, Borneo
19th century
Wood
Length: 48 cm
Provenance:
Alain Schoffel
Private collection, Los Angeles
Price on request

Here is a striking *tun tun babi,* (nicknamed pig stick), used to set the height of the trip wire of a pig trap. The figure at the top was known to sing out to attract a wild boar to the trap. Such traps were declared illegal by Rajah Brooke at the end of the 19th Century, although it is thought their use continued into the very beginning of the 20th Century. Note some areas of significant weathering.

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

08

KALASH FIGURE

A rare memorial *Gandau* figure
Kalash
Chitral, Kafiristan (historic)
Early 20th/19th century
Stone eyes, old varnish
Height: 127 cm
Price on request

A myth tells that the Kalash are descended from Alexander the Great and his armies although no evidence exists to support this. A recent genetic study found that they were a unique people with little outside contribution. They stand alone in this area of the world in having resisted Islam and practice a form of animism and ancestor worship.

Kalash sculpture is extremely rare, I have had smaller Kalash figures in the past but larger memorial sculpture such as this rarely appears on to the market.

There are some related examples that were photographed by Thesiger in the 50's and Reginald Charles Francis Schomberg in 1935, in the Pitt Rivers collections.

OBJECT PRESENTED BY:
Adam Prout
T.: + 44 7725 689 801
E.: adam@adamprout.com
W.: www.adamprout.com

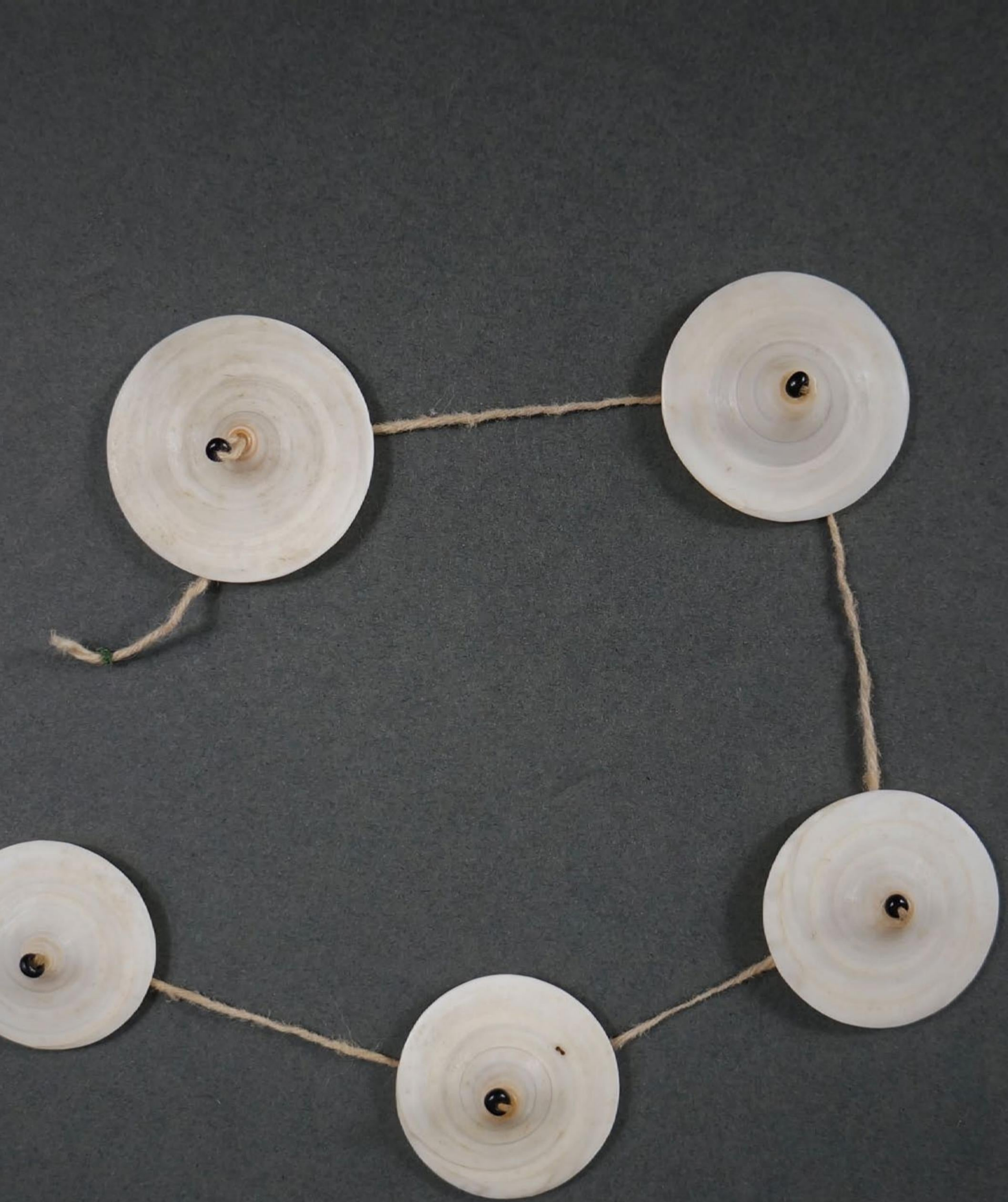
09

KALINGA SHIELD

Warrior's Shield
Kalinga
Luzon, Philippines
19th/very early 20th century
Wood, fiber, brass tacks
119 cm x 28 cm
Price on request

An early and rare Kalinga shield of elegant proportion; it is decorated with highly prestigious imported brass tacks.

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com



10

MADAGASCAR CHARMS

A rare group of charms
Madagascar
19th century
Price on request

Including a group of four 'Ody' comprised of single shell ornaments with one trade bead that acts as a knot, these were worn on the forehead.
There is an example of the charm with wooden sticks in the British Museum that entered the collections in 1881, museum number Af,+.1657 with a note attached that reads "Oddy or arupelu a charm used to bring the wife back after leaving her husband"
Know as Sampy or Ody these amulets were used for various magical purposes among the tribes of Madagascar.

OBJECT PRESENTED BY:
Guilhem Montagut
T.: + 34 931 414 319
E.: monica@galeriamontagut.com
W.: www.galeriamontagut.com

11

MBOLE SCULPTURE

Sculpture
Mbole
D.R. of Congo
Wood
Height: 33 cm
Provenanace:
Old colonial collection
Bought it "in situ" at the 50 's
Price on request

OBJECT PRESENTED BY:
Joaquin Pecci
T.: + 32 477 43 94 12
E.: joaquin.pecci@skynet.be
W.: www.joaquinpecci.net

Katsina dolls (or katsinam) represent spirits or gods from the pantheon of the Pueblo peoples in the American Southwest. Given to children, katsina dolls constituted a teaching tool allowing them to familiarize themselves with the spiritual world and perpetuating knowledge of the founding myths on which their society was based.

This doll represents the New Corn kachina or Hemis Katsina.

In the Hopi pantheon, this Kachina spirit is particularly important. It represents ripening corn. It is a prayer for moisture and rain which will help corn shoots grow in the season. It is one of the most beautiful kachinas. Its many symbols are associated with the desire for rain.

The Hemis Kachina is most often used for the Niman or Home-Going Ceremony when the kachinas leave the Mesas for six months. It is one of the most appropriate kachinas for this farewell, as it is the first kachina to bring mature corn to the people, indicating that the corn crop is assured.

They style of the doll can be attributed to Jimmie Koots. A key Hopi figure, Jimmie Koots (full name James Kootshongsie) is one of the major artists who revived the Hopi tradition of Kachina carving in the mid-20th century.

12

MBUGBU CURRENCY

Currency
Mbugbu
D.R. of Congo
Metal
Height: 27 cm
Provenance:
Old american collection
Galerie Olivier Castellano, Paris
Price: 1.800 euros

OBJECT PRESENTED BY:
Joaquin Pecci
T.: + 32 477 43 94 12
E.: joaquin.pecci@skynet.be
W.: www.joaquinpecci.net

13

MOSSI HEADDRESS

Zazaigo headdress
Mossi, Kwaltangen style
Yako Region, Burkina Faso
Early 20th century
Wood pigments and vegetal fibers
Height: 23 cm
Provenance:
Private collection, United Kingdom
(acquired by descendance)
Price: 3.000 euros

OBJECT PRESENTED BY:
David Serra
T.: +34 (0) 667525597
E.: galeria@davidserra.es
W.: www.davidserra.es

14

MUMUYE FIGURE

Ritual figure
Mumuye
Nigeria
Early 20th century
Carved wood
Height: 28 cm
Provenance:
Alain Bovis, Paris
E-publication:
Mumuye Statuary, 2025
price: 7.000 euros

The Mumuye people, numbering approximately 400,000 farmers, inhabit the foothills of the Shebshi Mountains in an isolated region along the Benue River in eastern Nigeria, near the border with Cameroon. In their religious practices, the Mumuye used figures such as those which will be showcased at BRAFA.
Jacques Kerchache highlighted in *L'Art Africain* (Citadelles et Mazenod, 1988) that « Mumuye statuary does not depict ancestors but rather incarnates tutelary spirits. Yet, statues reinforce the status and prestige of their owner who, as he holds them in his hands, has a dialogue with them and thus ensures his personal protection »
According to Belgian anthropologist Jan Strybol, a pioneer in the study of Benue region cultures, figurative sculpture played a fundamental role in Mumuye society. It enhanced the influence and reputation of chiefs and religious specialists by supporting their divinatory practices, healing rituals, and prayers for rain.

Here is a link to our latest thematic online catalog dedicated to Mumuye statuary featuring this figure.:
adobe.ly/3WJ1Mcf

OBJECT PRESENTED BY:
Julien Flak
M.: +33 6 84 52 81 36
E.: contact@galerieflak.com
W.: www.galerieflak.com

15

NEPALESE MASK

Mask
Magar, Western or Central Nepal
19th century or earlier
Carved wood
Height: 28,5 cm
Provenance:
Alain Bovis, Paris
Publication:
“L’art Tribal de l’Himalaya dans les collections privées”, Bovis, 2018, p. 58
Price on request

Masks from Nepal’s Middle Hills and the regions bordering the Himalayas reveal an iconographic diversity steeped in strength and mystery. By the early 20th century, the original purposes of these masks had already faded from memory. Were they representations of ancestors, demons, or mythological figures? The possibilities remain as boundless as the imagination. Their connection to shamanism remains speculative, and their precise ceremonial functions continue to elude us.
These masks serve as tangible witnesses to the intricate web of human, spiritual, and artistic exchanges that have shaped the Himalayas, a crossroads between China and the Indian subcontinent.
Over the centuries, Buddhism, Hinduism, and animist cultures have all left their imprint weaving myths, magico-religious practices, and theatrical elements into the iconography of these masks

OBJECT PRESENTED BY:
Julien Flak
M.: +33 6 84 52 81 36
E.: contact@galerieflak.com
W.: www.galerieflak.com

16

PENIS ORNAMENT OR *MANA*

Ornament
Admiralty Islands, Bismarck Archipelago, PNG, Melanesia
19/20th century
White Cowrie (Ovula ovum) & black pigment
7 cm x 3,9 cm x 3 cm
Provenance:
Peter Hallinan, Gold Coast N° H920
Price:

SOLD

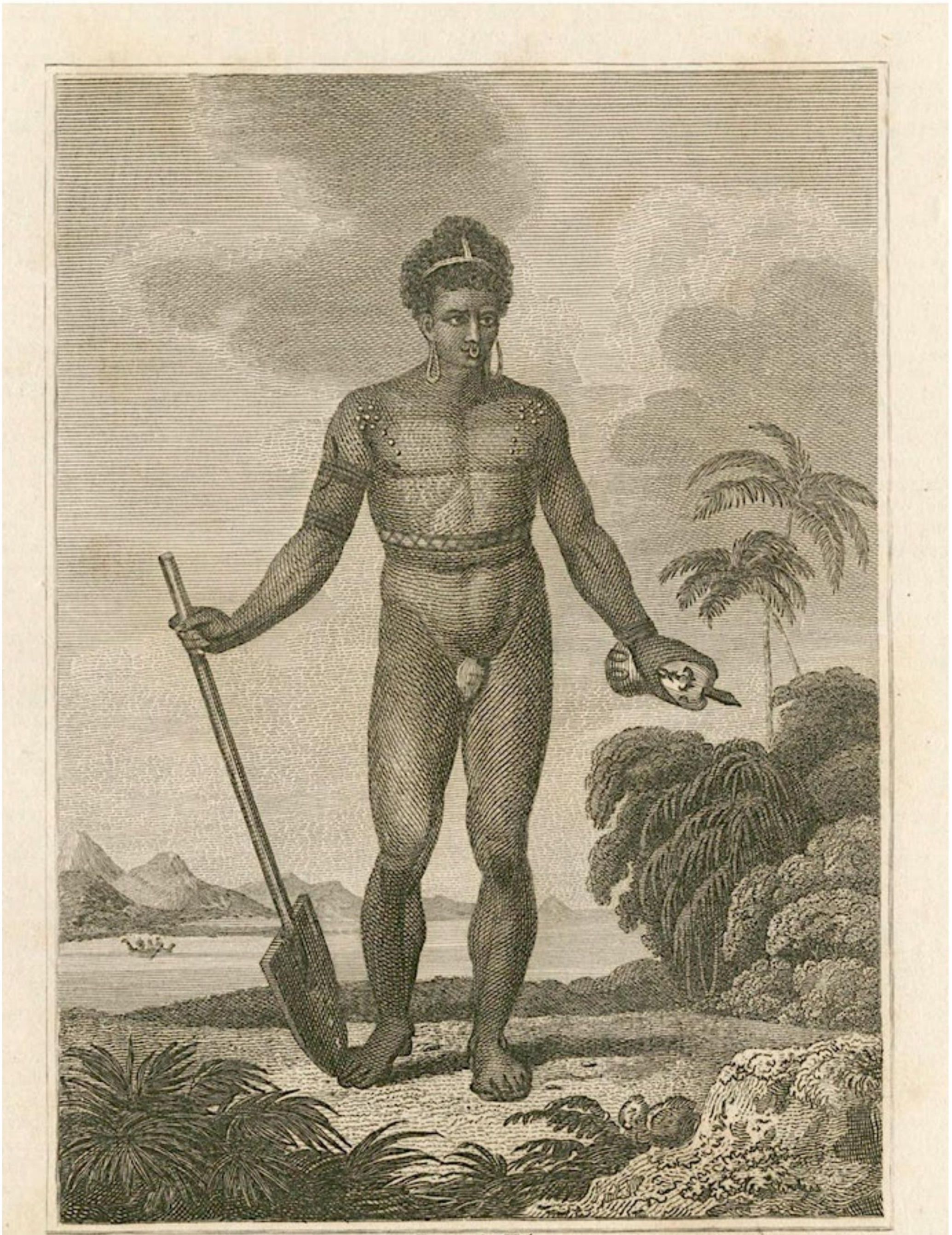
A very rare and fine penis ornament or mana, The outside of the shell is superbly engraved with complex geometric motifs. The inside of the shell is cut away to provide the space needed for the insertion of the glans and the shell shows extensive patination due to age and prolonged use.

This object is on display during the "Connecting Lines" exhibition until February 15, 2025.

More information is available on the gallery web site

OBJECT PRESENTED BY:
Anthony J.P. Meyer
T.: +33 (0) 6 80 10 80 22
E.: ajpmeyer@gmail.com
W. : www.meyeroceanic.art

K920



Drawn by Titon. *Page 267. Vol 1.* *Engrav'd by Hawkins.*

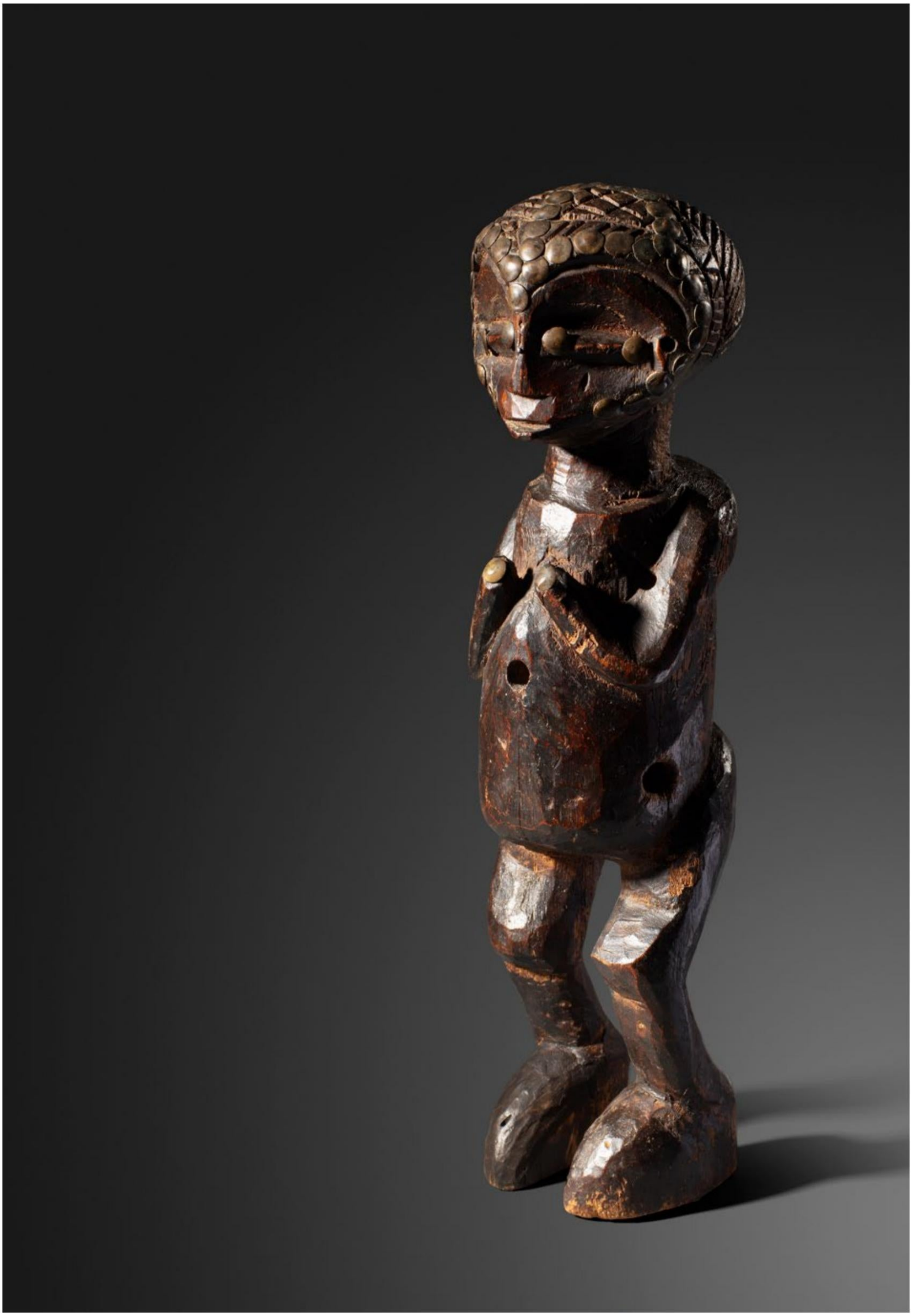
A Savage of the Admiralty Isles in the South Sea.

17

SONGO SCULPTURE

Female sculpture
Songo
River Kwanza Region, Angola
19th century
Wood and metal
Height: 37,5 cm
Provenance:
Dr. Romao collection, Portugal.
Acquired *in situ* between 1885-1895
Marc Leo Felix, Belgium
Sotheby's, London, 1979
Fernando Montcada, Portugal
Private collection, Portugal.
Acquired in 2006
Photographed in 1910 by the Berlin Museum
Price: 9.000 euros

OBJECT PRESENTED BY:
David Serra
T.: +34 (0) 667525597
E.: galeria@davidserra.es
W. : www.davidserra.es



18

TAHITIAN AXE

A surprisingly fine adze
Society Islands, Tahiti
Early 19th century
Length: 64 cm
Price on request

The British Museum has several of this type but maybe none as subtly refined. They all have early collection dates in common with some being described as 18th century.

OBJECT PRESENTED BY:
Adam Prout
T.: + 44 7725 689 801
E.: adam@adamprout.com
W. : www.adamprout.com

19

TELLEM NECKREST

Neckrest
Tellem
Mali
Wood
Height: 15 cm
Length: 16 cm
Provenance:
Private belgian collection
Price: 1.200 euros

OBJECT PRESENTED BY:
Joaquin Pecci
T.: + 32 477 43 94 12
E.: joaquin.pecci@skynet.be
W. : www.joaquinpecci.net

20

TSCHOKWE CUP

A Large Finely Carved 'Cup Carrier' of a
Women with Child
Tschokwe
D.R. of the Congo
Early 20th century
Superb colour and rich patina, wood
Height: 42 cm
Provenance:
Old French collection
Lucas Ratton, Paris, France
Private English collection
Price on request

A rare sculpture, possibly unique in this rendition. Symbolic of 'Motherhood' this beautiful Tschokwe cup carrier is an important part of the cannon of African Art. The child is carved on the central part of the statue, protected by his mothers arms. The facial features are exemplary examples of the great sculptors of this ethnic group. Mother and Child figures are relatively rare in Tschokwe art.

OBJECT PRESENTED BY:
Finch & Co
E.: enquiries@finch-and-co.co.uk
T.: +44 (0)7768 236921
W.: www.finch-and-co.co.uk

TRIBAL ART SOCIETY